

# CHOIX DE COMPOSITIONS

CLASSIQUES ET MODERNES

pour PIANO revues, doigtées et classées par ordre de difficulté par

## RODOLPHE STROBL

ci-devant professeur des classes supérieures de Piano du Conservatoire à Varsovie.

Les oeuvres ci-dessus sont recommandées à jouer en même temps que les oeuvres de Clementi, Hayden, Mozart, Beethoven, Schubert et d'autres.

### II. DEGRÉ.

200. Schytte L. Op. 80. Nr. 11. Tarentelle 40  
201. Smith S. La Sérénade de G. Braga 30

### III. DEGRÉ.

213. Lange G. Op. 339. Sous sa fenêtre Sérénade 30  
214. Bohm Ch. Op. 115. Les adieux Mélodie 25  
215. Ganschals C. Op. 13. Ninetta, Mazourka 25  
216. Braungardt Fr. Op. 6. Murmure des Bois. (Edition facilitée) 25  
217. Sweet A. S. La Madone. Méditation religieuse 40  
218. Oesten Th. Op. 193. Alpenglühn Idylle 30  
219. Pessard E. Op. 20. Nr. 8. Andalouse 15  
220. Lange G. Op. 162. Chant d'automne. Romance de F. Mendelssohn-B. 30  
221. Smith S. Op. 31. Chanson russe. 30  
222. Kafka I. Op. 143. Scène de Campagne (Ländliche Scene) 30  
223. Rummel J. La Sérénade de G. Braga 35

### IV. DEGRÉ.

346. Braunghardt Fr. Op. 6. Murmure des bois 25  
347. Smith B. Lohengrin Fantaisie „Wagner“ 50  
348. Raff J. Op. 72. Preludio 40  
349. Sweet A. Chant des anges 25  
350. Micheuz G. Op. 156. Alleluia des oiseaux 30  
351. Kölling Carl. Op. 213. Rausche, rausche froher Bach 60  
352. Neldy A. B. Op. 12. La voix du ciel 40

### VI. DEGRÉ.

1. Moszkowski M. Op. 34. Nr. 1. Valse 90  
2. — Op. 40. Scherzo-Valse 80  
3. — Op. 36. Nr. 4. En automne 60  
4. Massenet J. Air de ballet. (P. Schloezer) 40  
5. Saint-Saëns Camille. Alceste de Gluck. Caprice sur les airs de Ballet. (P. Schloezer) 70  
6. Liszt Fr. Valse de l'opéra „Faust“ de Ch. Gounod. (P. Schloezer) 80  
7. Żeleński W. Op. 45. Gavotte 70  
8. Zarzycki A. Op. 12. Deux Mazourkas 60  
9. Bach Joh. Seb. Sicilienne 20  
10. Liszt Fr. Notturmo (Liebesträume Nr. 3) 40  
11. Jensen Ad. Op. 25. Sonate (1-re Partie) 60  
12. Grieg Ad. Op. 55. Nr. 4. Chanson de Solvejg 30

13. Grieg Ad. Op. 57. Nr. 3, 5. Deux pièces lyriques: Illusion. Elle danse 40  
14. Scarlatti Domenico. Burlesca 40  
15. Moszkowski M. Op. 52. Nr. 4. La Jongleuse 40  
16. Zarembski J. Op. 13. Nr. 4. Allegro molto. (A. Michałowski) 50  
17. Reinecke C. Op. 33. Premier Solo du Concertstück 50  
18. Dreyschock F. Op. 26. Valse brillante 60  
19. Bach Joh. Seb. Bourrée de la Sonate pour V-celle 20  
20. Grieg E. Canan (Op. 38. Nr. 8). Vers la patrie (Op. 62. Nr. 6) 50  
21. Reinecke C. Op. 123. Nr. 2. Étude 40  
22. Moszkowski M. Op. 53. Nr. 3. Sarabande et Double (Edition de Concert) du Ballet „Laurin“ 40  
23. Żeleński Wład. Op. 48. Rêverie 60  
24. Grünfeld A. Op. 46. Danse caprice 30  
25. Moszkowski M. Op. 57. Nr. 1. Impatience 30  
26. — Op. 57. Nr. 4. Zéphyr 40  
27. Bach. Joh. Seb. Chorale „Notre Père qui êtes aux cieux“ 20  
28. Scarlatti Dom. Sonate en Fa maj 30  
29. — Sonate en Sol maj 30  
30. Vogt Jean. Op. 26. Nr. 12. Fugue 30  
31. Liszt Fr. Soirées de Vienne. Valses Caprices Nr. 6 50  
32. Thalberg S. Op. 42. Sérénade de l'op. „Don Juan“ de Mozart 30  
33. Wieniawski J. Op. 15. Rondeau 60  
34. Adamowski W. Paraphrase de deux Valses, de Strauss et Vollstedt „Du und Du“ „Lustige Bruder“ 60  
35. Liszt Fr. Campanella. Grande Étude de Paganini Nr. 3 60  
36. Dubois Th. Les abeilles 70  
37. Grünfeld Alfr. Op. 49. Nr. 4. Gavotte Caprice 40  
38. Stojowski Sig. Op. 2. Nr. 1. Fileuse. Caprice-Étude 50  
39. — Op. 10. Nr. 2. Caprice oriental 60  
40. Moszkowski M. Op. 37. Caprice espagnol 60  
41. Zarzycki A. Op. 20. Nr. 2. Mazourka 30  
42. Pachulski H. St. Moniuszko Mia Madre 40  
43. Schumann Rob. Op. 6. Nr. 1, 2, 4. Morceaux fantastiques. (Davidsbündler-tänze) 40  
44. — Op. 6. Nr. 5, 8, 10. Morceaux fantastiques. (Davidsbündlertänze) 30

45. Schumann Rob. Op. 6. Nr. 11, 12, 14. Morceaux fantastiques. (Davidsbündler-tänze) 30  
46. — Op. 9. Carnaval Nr. 4. Valse noble 20  
47. — Op. 9. Carnaval Nr. 9. Papillons 20  
48. — Op. 9. Carnaval Nr. 10, 11. Lettres dansantes. Chiarina 20  
49. — Op. 9. Carnaval Nr. 12, 13. Chopin. Estrella 20  
50. — Op. 9. Carnaval Nr. 14. Reconnaissance 30  
51. — Op. 9. Carnaval Nr. 15. Pantalon et Colombine 20  
52. — Op. 9. Carnaval Nr. 16, 18. Valse allemande. Aveu 20  
53. — Op. 9. Carnaval Nr. 19. Promenade 30  
54. — Op. 11. Air de la Sonate 20  
55. Sinding Chr. Op. 53. Nr. 1. Minuetto 40  
56. — Op. 53. Nr. 2. Nocturne 30  
57. Poldini Ed. Op. 19. Nr. 2. Étude de Concert 20  
58. Liszt Fr. Soirées de Vienne: Valse-caprice d'après Fr. Schubert Nr. 7 40  
59. Friedman I. Op. 15. Nr. 2. Mazourka 40  
60. — Op. 15. Nr. 4. Mazourka 40  
61. Schumann R. Op. 4. Nr. 6. Intermezzo 40  
62. Gade N. W. Op. 28. Sonate 1-re partie 60  
63. Chaminade C. Op. 35. Nr. 1. Scherzo. (Étude de concert) 50  
64. — Op. 32. Nr. 2. Automne. (Étude de concert) 50  
65. Bach J. S. Gavotte de la VI-te Sonate de violon transcr. par Saint-Saëns 30  
66. — Fugue en la mineur pour l'orgue, arr. pour piano par Fr. Liszt 50  
67. Sinding Chr. Op. 82. Nr. 4. Chuchotement 30  
68. Gawroński W. Op. 9. Nr. 1. Au bord de la mer. (Nad morzem). Étude 60  
69. Møller H. Nocturne 45  
70. — Prélude 45  
71. Michałowski A. Menuet 60  
72. Stojowski Z. Op. 8. Nr. 3. Sérénade 60  
73. — Op. 17. Nr. 1. Doumka 45  
74. Michałowski A. Berceuse 75  
75. — Étude d'après l'Impromptu de Fr. Chopin Op. 29. 75  
76. — Romance 60  
77. — Gavotte 50  
78. Prélude 50  
79. Wertheim J. Op. 2. Nr. 1, 2, 3, 4. Quatre Préludes 75  
80. Nowowiejski F. Op. 20. Nr. 1. Ballade 1—

## VARSOVIE, GEBETHNER & WOLFF

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# DEUX MAZURKAS.

Revue et doigtées  
par P. Romaszko  
Professeur au Conservatoire  
de Varsovie.

## 1.

Con anima-non troppo presto.

A. Zarzycki, Op. 12.

PIANO.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of 32 measures. The tempo is marked 'Con anima-non troppo presto.' and the dynamics are 'PIANO.' The score includes fingerings, dynamics (mp, f, mf, p), and articulation marks (Ped., \*). The score is divided into two systems of four measures each. The first system starts with a piano (p) dynamic and a 'con brio' marking. The second system starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and accidentals.



This page contains five systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and fingerings.

**System 1:** Features a treble staff with complex fingerings (3, 3, 4, 5, 4, 2, 1, 4, 3, 5, 2, 1, 3, 4, 3) and a bass staff with a triplet. Dynamics include *molto cresc.* and *f*. The system ends with a double bar line and a 2/3 time signature.

**System 2:** Features a treble staff with a *ff* dynamic and a *f* dynamic. The bass staff has a *f* dynamic. The system includes a section marked *freeloe* and a double bar line.

**System 3:** Features a treble staff with a *p* dynamic and a *sopra* marking. The bass staff has a *sopra* marking. The system includes a double bar line and a *sopra* marking.

**System 4:** Features a treble staff with a *sopra* marking and a *cresc.* dynamic. The bass staff has a *cresc.* dynamic. The system includes a double bar line and a *sopra* marking.

**System 5:** Features a treble staff with a *f* dynamic and a *sopra* marking. The bass staff has a *f* dynamic. The system includes a double bar line and a *sopra* marking.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 5, 4, 1, 4, 3, 2, 3, 2, 1, 4, 1, 2, 4, 3, 2, 5, 1, 2, 4, 3. Bass staff has a harmonic accompaniment. Dynamics: *pp*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 5, 1, 2, 4, 3, 2, 5, 2, 6, 2, 5, 4, 1, 2, 3, 2, 1, 2, 3, 3, 3, 4, 1. Bass staff has a harmonic accompaniment. Dynamics: *poco ritard.*, *p*. Tempo marking: *a tempo*. Performance markings: *Red.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 5. Bass staff has a harmonic accompaniment. Dynamics: *cresc.*. Performance markings: *Red.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics: *f*. Performance markings: *Red.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 4, 3, 3, 2, 3, 5, 2, 4, 3, 5, 2, 4, 3, 5, 2, 3, 2, 4, 3, 2, 4, 5. Bass staff has a harmonic accompaniment. Dynamics: *p*, *cresc.*. Performance markings: *Red.* and asterisks.



This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including fingerings, dynamics, and performance instructions.

**System 1:** Features a melodic line in the treble clef with fingerings (1, 2, 3, 4, 5) and a bass line with chords. A *Ped.* instruction is present.

**System 2:** Continues the melodic line with a *cresc.* (crescendo) marking. A *Ped.* instruction is present.

**System 3:** Features a melodic line with fingerings (1, 2, 3, 4, 5) and a bass line with chords. A *p tranquillo* marking is present.

**System 4:** Features a melodic line with fingerings (1, 2, 3, 4, 5) and a bass line with chords. A *poco rit.* (poco ritardando) marking is present, followed by a *a tempo* marking.

**System 5:** Continues the melodic line with a *cresc.* (crescendo) marking. A *Ped.* instruction is present.



First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The phrase "m. s." appears below the treble staff. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. The phrase "m. s." appears below the bass staff. The phrase "rit." (ritardando) is written above the treble staff. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. The phrase "a tempo" is written above the treble staff. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics *f* (forte) and *p* (piano) are marked. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.





First system of musical notation, featuring a treble and bass staff. The music includes a triplet in the treble staff and a *molto cresc.* marking. Pedal points are indicated by 'Ped.' and asterisks.



Second system of musical notation, featuring a treble and bass staff. The music includes a *f* dynamic marking, a *ff* dynamic marking, and a *p* dynamic marking. Pedal points are indicated by 'Ped.' and asterisks.



Third system of musical notation, featuring a treble and bass staff. The music includes a *cresc.* marking. Pedal points are indicated by 'Ped.' and asterisks.



Fourth system of musical notation, featuring a treble and bass staff. The music includes a *cresc.* marking. Pedal points are indicated by 'Ped.' and asterisks.



Fifth system of musical notation, featuring a treble and bass staff. The music includes a *f* dynamic marking. Pedal points are indicated by 'Ped.' and asterisks.





First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic marking. The music features a melodic line in the treble and a supporting bass line.



Second system of musical notation. Treble and bass staves. Treble staff begins with a *poco rit.* marking, followed by a *a tempo* marking. The bass staff has a *pp* dynamic marking. The system concludes with two *Ped.* markings and asterisks.



Third system of musical notation. Treble and bass staves. The treble staff includes a *cresc.* marking. The system concludes with two *Ped.* markings and asterisks.



Fourth system of musical notation. Treble and bass staves. The treble staff includes a *f* dynamic marking, followed by a *p* dynamic marking. The system concludes with three *Ped.* markings and asterisks.



Fifth system of musical notation. Treble and bass staves. The treble staff includes a *cresc.* marking. The system concludes with four *Ped.* markings and asterisks.



First system of musical notation. Treble and bass staves. Treble staff features a long melodic line with various ornaments and fingerings (e.g., 3 1 5, 2 1 5, 4 3 4 3 2 4 3 1, 4 5). Bass staff provides harmonic accompaniment. Dynamics include *f* and *ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings (e.g., 14 3 2 4 3, 1 5, 3 2, 14 3, 1 3 2, 2 1 5, 2 4, 5 2 1 5 4 2). Bass staff accompaniment. Dynamics include *ff* and *ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features ornaments and fingerings (e.g., 2 1 5 4, 2 1 5, 4 1 2 5 4, 2 1 5, 4 1 2 5 4, 2 5 4). Bass staff accompaniment. Dynamics include *dimin.*, *p*, and *ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff features ornaments and fingerings (e.g., 8 5 4 3 2 1, 3 2 4 3 2 1). Bass staff accompaniment. Dynamics include *molto cresc.* and *ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff features ornaments and fingerings (e.g., 1 5 3, 4 1 3, 4 1, 4). Bass staff accompaniment. Dynamics include *ff* and *ped.* with asterisks.



## 2.

A. Zarzycki op. 12

**Moderato.**

PIANO.

PIANO.

*p.*

*cresc.*

*f*

*p*

*pp sotto sopra*

*sotto sopra*

*cresc.*

*f*

G 4188 W.



This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical elements:

- System 1:** Features a complex melodic line in the right hand with many slurs and fingerings (e.g., 1 2 5 4, 3 5 4 3 2 1 3 2 1). The left hand has a simple accompaniment. Dynamics include *ff* and *f*. Pedal markings (*Ped.*) and asterisks (\*) are present.
- System 2:** Continues the melodic development. Dynamics include *p* and *pp*. Pedal markings and asterisks are used.
- System 3:** Shows a melodic line with a *ritard.* (ritardando) marking. Dynamics include *pp*. Pedal markings and asterisks are present.
- System 4:** Features a melodic line with a *pp* dynamic. Pedal markings and asterisks are used.
- System 5:** Includes a *cresc.* (crescendo) marking. Dynamics include *p*. Pedal markings and asterisks are present.
- System 6:** Ends with a melodic line and a *f* dynamic. Pedal markings and asterisks are used.

G 4186 W.



# Collections des pièces

pour Piano

à Quatre mains choisies, revues et doigtées

PAR **RODOLPHE STROBL**

ci-devant professeur des classes supérieures de piano du conservatoire à Varsovie.

## I. DEGRÉ.

1. Hünter Fr. Thème et Variations . . . . .	30
2. Loeschhorn A. Mélodies, Cahier I . . . . .	60
3. Reinecke C. Mélodie et Romance . . . . .	30
4. — Tarentelle . . . . .	30
5. Spindler Fr. Chanson slave et Rondo . . . . .	40
6. — Sérénade et Galeté . . . . .	40
7. Reinecke C. Polonaise . . . . .	30
8. — Marche et Berceuse . . . . .	30
9. Mélodies polonaises . . . . .	60
10. Beethoven L. v. Sonatine Nr. 1. G-dur . . . . .	30
11. — — — — — 2. F-dur . . . . .	40
12. Loeschhorn A. Mélodies, Cahier II . . . . .	60
13. Menozzi G. Le premier pas d'un enfant . . . . .	60
14. — Petits caprices . . . . .	60
15. Loeschhorn A. Deux petits morceaux: Nr. 1. Le soir . . . . .	30
Nr. 2. Bonne humeur . . . . .	30
16. — Op. 86. Nr. 3, 4, 5. Trois petits morceaux . . . . .	30
17. Trutschel A. Op. 20. Nr. 7. Conte . . . . .	20
18. Loeschhorn A. Op. 86. Nr. 9. Berceuse . . . . .	20
19. Förster A. Op. 97. Nr. 3. Valse . . . . .	20
20. Armand I. O. Op. 9. Nr. 4. Menuet . . . . .	20
21. Armand I. O. Op. 9. Nr. 1. Valse . . . . .	30
Grenzebach E. Joujou, Chansonnette . . . . .	30

## II. DEGRÉ.

1. Loeschhorn A. Deux morceaux . . . . .	30
2. — Tempo di Valse et Tempo di Minuetto . . . . .	40
3. Weber C. M. Rondeau. Air polonais . . . . .	30
4. Clementi M. Sonatine F-dur . . . . .	40
5. Bertini H. Romance et Scherzo . . . . .	30
6. Mozart W. A. Air de l'opéra „Les Noces de Figaro“ et „La flûte enchantée“ . . . . .	40
7. Weber C. M. Air et Choeur des Chasseurs de l'opéra „Robin des Bois“ . . . . .	30
8. Weber C. M. Air de l'opéra „Oberon“ . . . . .	30
9. Wagner R. Choeur nuptial de l'opéra „Lohengrin“ . . . . .	30
10. Schubert Fr. La truite . . . . .	30
11. Mendelssohn B. F. Volkslied . . . . .	30
12. Donizetti G. Barcarolle de l'opéra „L'Elisir d'amore“ et Choeur de l'opéra „Lucia“ . . . . .	30
13. Verdi G. La donna è mobile, de l'opéra „Rigoletto“ . . . . .	20
14. Nicolai O. Rondino sur „Les joyeuses commères de Windsor“ . . . . .	30
15. Weber C. M. Sonatine C-dur . . . . .	30
16. — Op. 10. Nr. 3. Andante . . . . .	20
17. Neumann F. Op. 1. Nr. 6. La Galeté . . . . .	30
18. Weber C. M. Barcarolle de l'opéra „Oberon“ et Choeur des Chasseurs de l'opéra „Freischütz“ . . . . .	30
19. — Op. 65. Invitation à la Valse . . . . .	30
20. Mozart W. A. Air des Noces de Figaro . . . . .	30
21. Diabelli A. Sonate mignonne en Sol majeur . . . . .	50
22. — Op. 24. Nr. 1. Sonatine en Do majeur . . . . .	40
23. Mozart W. A. Sérénade de l'opéra „Don Juan“ . . . . .	20
24. Diabelli A. Op. 150. Sonate mignonne en Do majeur. (I partie) . . . . .	40

23. Schubert Fr. Sérénade et Marche hongroise . . . . .	30
24. Mendelssohn B. F. Op. 52. Allegretto de la Sympho- nie-Cantate. Op. 61. Nr. 5. Nocturne du Songe d'une Nuit d'Eté . . . . .	30
25. Gluck Ch. Gavotte d'Armide . . . . .	20
26. Haydn J. Choeur „des Saisons“ . . . . .	20
27. Bellini V. Cavatine italienne et duo de l'opéra „Norma“ . . . . .	30

## III. DEGRÉ.

1. Haydn J. Finale du Trio en Sol majeur . . . . .	30
2. Mendelssohn B. F. Chanson populaire . . . . .	20
3. Haydn J. Andante de la symphonie en Sol majeur . . . . .	30
4. Grenzebach E. Danse burlesque et Op. 12. Nr. 5. Danse lente . . . . .	50
5. Röntgen I. Op. 4. Nr. 6, 8. Plait-il. Andante . . . . .	30
6. Schumann R. Clarté du soleil. (Romance) . . . . .	20
7. Beethoven L. v. Op. 20. Menuet du Septuor . . . . .	20
8. Röntgen I. Op. 4. Nr. 9, 19. Petit intermezzo. Résolution . . . . .	40
9. Schubert Fr. Deuxième sérénade. Valse . . . . .	30
10. Jadassohn S. Op. 115. Nr. 1. Danse lente . . . . .	40
11. Schmitt J. Au printemps. Marche-Improptu . . . . .	30
12. Beethoven L. v. Marche turque . . . . .	30
13. Jadassohn S. Op. 115. Nr. 3. Siciliana . . . . .	30
14. Schubert Fr. Op. 94. Nr. 3. Moment musicale Menuet . . . . .	30
15. Beethoven L. v. Op. 8. Polonaise en Fa majeur . . . . .	30
16. — Op. 21. Finale de la première Symphonie . . . . .	30

## IV. DEGRÉ.

1. Mozart W. A. Menuet tiré de la quatrième Symphonie . . . . .	30
2. — Menuet tiré de la troisième Symphonie . . . . .	30
3. Clementi M. Adagio tiré de la Sonate . . . . .	20
4. Schumann R. Op. 15. Nr. 1, 5, 7. Scènes d'Enfants. Des Pays mystérieux. Bonheur parfait. Rêverie . . . . .	40
5. — Op. 85. Nr. 4. En tressant des Guirlandes . . . . .	30
6. — Op. 85. Nr. 12. Chant du soir . . . . .	20
7. — Op. 130. Nr. 4. Ecossaise . . . . .	30
8. Mozart W. A. Menuet du Divertissement . . . . .	30
9. Bock H. Op. 5. Nr. 1. Idylle . . . . .	30
10. Mozart W. A. Adagio tiré de la deuxième Sonate . . . . .	30
11. Czardás. Danse hongroise . . . . .	30
12. Schubert Fr. Op. 61. Nr. 1. Polonaise en Ré mineur . . . . .	30
13. — Op. 75. Nr. 4. Polonaise en Fa majeur . . . . .	30
14. Beethoven L. v. Op. 6. Allegro de la Sonate en Ré majeur . . . . .	40
15. Mozart W. A. Andante tiré de la troisième Sonate . . . . .	40
16. Jadassohn S. Op. 115. Nr. 2. Menuet . . . . .	30
17. Mozart W. A. Allegro tiré de la deuxième Sonate . . . . .	40
18. Hofmann H. Op. 70. Nr. 4. Dans la Forge . . . . .	40
19. Schubert Fr. Op. 51. Nr. 1. Marche militaire . . . . .	40
20. Wolff B. Op. 9. Nr. 2. Moment musical . . . . .	40
21. Jadassohn S. Op. 115. Nr. 4. Scherzino . . . . .	30
22. Röntgen I. Op. 4. Nr. 15. Danse de fête . . . . .	30
23. Mendelssohn B. F. Op. 61. Nr. 4. Marche nuptiale . . . . .	40
24. Moszkowski M. Op. 23. N° 2. Allemande . . . . .	40
25. — Op. 55. N° 3. Polonaise du Prince Oginski. (Les adieux à la patrie) . . . . .	50
26. — N° 4. Krakowiak . . . . .	50

## VARSOVIE, GEBETHNER & WOLFF

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